

FILM SCORE MONTHLY

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June 1992

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More changes for the newsletter this month, including a proper title. Please note the new subscription rates listed at the bottom of this page (existing subscriptions will not be altered). The slightly higher rates are to facilitate a quarterly double-issue of the newsletter, with the first such issue (16 pages) planned for next month (July). This means that finally there will be enough room to print longer reviews, multiple articles, and extended information lists. If you would be interested in submitting material for this double-issue, of whatever type you like, a tentative deadline has been set of June 22nd. Please aim to at least get your material in the mail by then—short notice, true, but there will always be more double-issues, so don't worry. Some material this month has been pushed back to next month's double issue. Following is the monthly deluge of new soundtrack information—if you are a new reader and do not understand something in this publication, write in for a free copy of The Soundtrack Club Handbook.

Soundtrack outlets: Backtrack is a British mail order business, offering LPs and CDs, new and out of print. Two monthly catalogs are mailed free to all regular customers, one featuring soundtracks, another featuring original cast and movie musicals. Address is Backtrack, Grammar School Records, The Old Grammar School, High St, Rye, E. Sussex, TN31 7JF, ENGLAND, Tel. (0797) 222752, write for free catalogs (note new address). • Ciné Musique is a French soundtrack specialty shop featuring mail order and a large supply of LPs and CDs. Write for free catalog to: 3, Rue François de Neufchâteau, 75011 Paris, FRANCE. Phone number is (1) 43 71 11 11—in the US, dial 011-33-1-43 71 11 11. • Cine City is a Dutch mail order soundtrack outlet, carrying soundtracks and Ennio Morricone LPs/45s/CDs. Write for free catalog, address is Cine City, PO Box 1710, 1200 BS Hilversum, HOLLAND. • 58 Dean Street Records is a London based shop, featuring soundtracks, original cast, personalities and nostalgia items. Address is 58 Dean Street Records, 58 Dean Street, London W1V 5HH, ENGLAND, phone: 071-437-4500 or -8777. • Harvard Square Records is a Boston based mail order company featuring imports, cut-outs, and other soundtracks. Four mail order catalogs are available, send \$1 for the *Import CD* catalog, and \$2 each for the *US In-print CDs and Cassettes*, *Out of print LPs*, and/or *Out of print CDs, Cassettes, and Import CDs* catalogs. Address is: Harvard Square Records, Inc., PO Box 1975, Cambridge MA 02238, phone: 617-868-3385, fax: 617-547-2838. • Screen Archives Entertainment has relocated and restarted in Washington DC, with their third catalog now out and featuring a wide selection of CDs. Address is PO Box 34792, Washington DC 20043, write to get on the mailing list.

Publications/Articles: The current issue of Starlog magazine (July 1992, #180) features an article on Cliff Eidelman, written by David Hirsch. (Starlog is a sci-fi movie magazine, available at most newsstand outlets.) • BMI Music World is a quarterly magazine providing info on those who work with BMI in the music industry—it recently had an 3 page article profiling Jerry Goldsmith, write if you are interested in a copy, please include 29¢ return postage if possible.

Books: *Film Score: The Art & Craft of Movie Music* has been published by Riverwood Press, available for \$19.95 + \$3 shipping from Riverwood Press, 1118 W. Magnolia A-303, Burbank CA 91506, send check or money order. 320 pages long and written by Tony Thomas, it is an expanded and revised edition of Thomas' *Film Score: A View from the Podium*. It is an extensive collection of comments from 25 film composers, with a biographical profile and filmography provided for each composer. • *The TV Theme Soundtrack Directory*, by Craig W. Patillo, features a listing of over 2200 daytime and primetime programs, with names of original conductor/performer and cover version artists. It lists domestic records and CDs the music is found on, as well as various artist albums and awards. Six years of research went into this 287 page book. It is available the following ways: for \$14.50, 4th class US mail; for \$16.00, first class US mail; for \$15.00, foreign surface parcel post; for \$22.00, foreign air mail. Payment must be in US funds, send to Braemar Books Mail Order, PO Box 25296R, Portland OR 97225. (Report from Tom Weber.)

TV programs: VH-1 cable network aired a special edition of their "Flix" program on May 10th, called *The Sound of Hollywood*, all about movie music. The half hour program focused on instrumental film scores, rock-oriented scores, and songs in films, featuring interview segments with Michael Kamen, Michael Gore, James Horner, Robert Townson, and more. The program is scheduled to be re-run during the four day weekend of June 26-29, program times are 2 PM and Midnight on Friday, 1:30 PM on Saturday, 1 PM and 11 PM on Sunday, and 7:30 PM on Monday (all times EST). Please note all that info is tentative. • The May 20th edition of NBC's *The Today Show* had a segment on John Williams scoring *Far and Away*—Tom Weber has written a six page transcript of the segment, so if you are interested in a copy of the transcript, just write, and please include return postage.

Soundtrack radio shows: In New York City, Kenny Basile writes in to inform about Paul Wunder's Soundtrack show. It airs on WBAI radio 99.5 FM on Saturdays from 5 to 7 PM, featuring a magazine style format, playing at least one score. Established in 1978, it first aired on Sundays from 5 to 8:30 AM, then was changed to 5 to 7 AM, then to its current time slot. • In Seattle, Washington, Silva Screen producer Ford Thaxton's Soundtrack Cinema airs on KING-FM 98.1, at Saturday nights from 9 to 10 PM. Scheduled programming for June is as follows: June 6th—two hour *Star Trek* special; June 13th—*Batman* spotlight; June 20th—Classic British Film Music program; June 27th—new releases program. • Music of the Cinema is a monthly radio program offered through National Public Radio Distribution Services, with satellite feeds the first Tuesday of each month, 730-829 ET, channels 11 & 12. June's program features *The Film Music of Bill Conti* with guest Bill Conti; July's program features *The Film Music of John Barry* with guest John Barry. Contact Glenn Wooddell, Executive Producer, PO Box 88, Jeffersonville, NY 12748 for more info. • In Los Angeles, The Society for the Preservation of Film Music and Pacifica Radio Station KPFA (90.7 FM) recently offered a series of programs on film music, airing on Mondays from 12 noon to 2 PM, during the Music of the Americas program.

Award: The GNP/Crescendo release of Ron Jones' scores to the *Star Trek: The Next Generation* episodes "The Best of Both Worlds Pts 1 & 2" has won the National Association of Independent Record Distributors (NAIRD) award for Best Soundtrack Album.

Goodies in stock: Footlight Records has in stock a few copies of the Japanese 3 CD set of the complete music to *Macross*, a Japanese animation series later incorporated into the American Robotech series which aired in the mid-80s in the US. The 3 CD set was reviewed in the April issue of the newsletter, available at Footlight for \$59.95. (Note that this is the second edition of the set, still featuring nearly four hours of music, but without a slipcase and with only a 20 page booklet, in Japanese.) Footlight also has in stock about six CDs in an eight CD series of soundtracks to the Japanimation *Pallador* series, with each CD available at about \$22. Rounding out the scene, Footlight has a number of the double CD sets of the Godzilla soundtracks in stock. (Footlight is a record store in lower Manhattan, New York City, call 212-533-1572 or write 113 E 12th St, New York, NY 10003.) • Intrada still has in stock the Japanese CD of *Raiders of the Lost Ark*, for only \$24.99, though supplies are limited—*Indiana Jones and the Temple of Doom* was also in at the same price, but quickly sold out, to be back in stock soon. Address is 1488 Valjejo St, San Francisco CA 94109, or call 415-776-1333. • If you run a mail order business and have any special or hard-to-get items in stock worth mentioning here, by all means write in.

Corrections/Additions: Georges Delerue's last score was not *Dien Bien Phu* as incorrectly reported in April, it was *Rich In Love*. • The Misha Segal *Phantom of the Opera* CD reviewed last issue also exists on a Silva Screen CD release with about 20 minutes more music than the Restless release. • *Eraserhead: Made In Heaven*, mentioned in De Backer Marc's member communication last month as a soundtrack not available in the US, is available in the US at a regular price.

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CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of May 24, 1992

The Adjuster	Mychael Danna		A Midnight Clear	Mark Isham	
Alien ³	Elliot Goldenthal	MCA	My Cousin Vinny	Randy Edelman	Varèse Sarabande
Basic Instinct	Jerry Goldsmith	Varèse Sarabande	Night on Earth	Tom Waits	Island
Cold Heaven	Stanley Myers		The Playboys	Jean-Claude Petit	
Encino Man	J. Peter Robinson	Hollywood	The Player	Thomas Newman	Varèse Sarabande
Far And Away	John Williams	MCA	Sister Act	Marc Shaiman	Hollywood
Femgully: Last Rainforest	Alan Silvestri	MCA	Sleepwalkers	Nicholas Pike	Milan
Lethal Weapon 3	Kamen, Clapton & Sanborn	Warner Bros	The Waterdance	Michael Convertino	

MEMBER COMMUNICATIONS

This is the trading post section of the newsletter, where readers can place entries of soundtracks they have for sale or trade, or soundtracks they are looking for, or areas they would be interested in communicating with others about, or any or all of the above & more. Entries are generally run for two months. Please do not be upset if you receive little or no response to an entry. To place an entry, merely write in telling what you want to say. Next month's double issue will offer the space to print longer lists than usual, so do write in with your extended trade or want lists. Please note that talk of dubs is generally uncool barring rare or severely out-of-print material—if a CD is available, please try to buy it rather than filch a dub off of someone.

Tom Bateman (MALS 12 AVI 990, Unit 30303, FPO AF 96603-0303) is looking for the French 4LP soundtrack to Robotech, by AB Productions, released by Sepa-Milan. Tom has had some difficulty picking up CDs of *Raiders* and *Indiana Jones/Temple of Doom*, and recommends going to Intrada for those CDs instead.

Adam Harris (PO Box 1131, Sheffield MA 01257) has for sale or trade the following records (grading is cover/record): 1) *A Patch of Blue* (Citadel-ex/nm)-\$45; 2) *Flowers in the Attic* (Varèse-ex/nm)-\$15; 3) *The Fog* (Varèse-ex/nm)-\$13; 4) *Islands in the Stream* (Intrada-ex/nm)-\$25; 5) *Pranks* (Chris Young, Citadel-VG+/nm)-\$11; 6) *Bless the Beasts & Children* (A&M-vg+/ex+)-\$18; *Vacation* (Chevy Chase film, Warner-vg+/ex+)-\$5; he also has available for trade/sale the following CDs: *The Long Walk Home*, *Howard's End*, and *Cinema Paradiso*. Adam is looking to trade for or buy the following: *The Secret of Nimh*, *Dawn of the Dead*, *Vibes*, *Bandolero!*, *The Snowman* (LP), *Link*, *Suspect*, and *High Road to China*. Write if you are interested in any of the above or can help with the titles wanted.

Ron Harris (2064 Spring Ridge, Baton Rouge LA 70816) is looking for *The Purple Taxi* (P. Sarde) if anyone could make a copy.

Gary Howard (13122 Martha's Choice Circle, Bowie MD 20720) welcomes inquiries from LP collectors looking for those pristine-condition, hard-to-get items from the '60s and '70s. Among the titles available, many sealed and in stereo: *The Reivers*, *Bunny Lake is Missing*, *Hurry Sundown*, *Last Valley*, *Agatha*, *Sylvia*, *Days of Heaven*, *Sebastian*, *The 25th Hour*, *Devil's Brigade*, *Bandolero*, *Warning Shot*, *Fitzwilly*, and more. Gary, in hopes of filling in the niches of his own collection, welcomes correspondence from any & all collectors looking to sell/trade rare mint cond. soundtrack LPs.

Wolfgang Jahn (Auhofstr. 223/4, A - 1130 Vienna, AUSTRIA) has the following LPs available for trade—grading is record/cover, and '*' indicates a title which has also been released on CD: M. Arnold: *David Copperfield* (1969, GRT Records 10008, Stereo, bootleg, USA—mt/mt); E. Bernstein: *To Kill a Mockingbird* (*, FMC-7, 1976, Stereo, USA—mt/mt); M. Böttcher: *Winnelou II/Unter Geiern* (1964, Polydor 237.422, Stereo, BRD—mt.-mt.-); F. De Roubais: *La Scoumoune* (1972, CAM LAG 443050, stereo, fold out, F—mt/mt); J. Goldsmith: *Stagecoach* (*, 1966, Fontana TL 5354, mono, GB—one little scratch, mt); G. Mellé: *The Andromeda Strain* (1971, Kapp KRS 5513 round, stereo, USA—mt/cut-out marking); M. Nascimbene: *Doktor Faustus* (1967, CBS 63189, Stereo, Dialogue, GB—mt/mt); E. Morricone: *Escalations* (*, original CAM MAG 10.010, I—mt/mt); *L'Uccello d'all Piume Cristallo* (*, original Cinevox 33-31, I—mt/mt); *Partner/Galileo* (original CAM SAG 9010, I—mt/mt); B. Nicolai: *Corri, Uomo, Corri* (*, 1969, original CAM SAG 9006, I—mt/mt); P. Sarde: *Les Choses de la Vie* (*, 1970, original CGD FGS 5069, stereo-mono, I—mt/mt); J. Scott: *Rocket to the Moon* (1967, Polydor 583.013, Stereo, GB—nm/mt); P. Thomas: *FBI-Man Jerry Cotton* (1967, Polydor 249.145, stereo, BRD—ex+/nm). If you're looking for any titles, please send your want list.

Tom Kelly II (6041 Sequoia NW A-8, Albuquerque NM 87120) is looking for dubs of *Star Trek VI*, *The Hunger*, and *The Hunt for Red October*, and is also looking to discuss uses of choral pieces in film music with other readers, write him if interested.

Sebastian Lifshitz (2 Rue du Sabot, 75006 Paris, FRANCE) is looking for the following out of print CDs: *7th Voyage of Sinbad* (Herrmann), *The Dead* (Alex North), *Lionheart* Vol. 1 & 2, *The Blue Max*, *Link*, and *Supergirl* (Goldsmith). He can find in return CDs of *Dune*, *Blade Runner*, and *Empire Strikes Back* for those interested.

Casey Minerly (130 Ash St, Floral Park, NY 11001) is looking for on CD: 1) Cartoon music, from cartoons (TV) except "Carl Stalling Project" and "Bugs on Broadway." 2) Batman 60's TV series music (CD exists). 3) CD compilations of TV themes besides TV Toons series (various artists preferred).

Augustinus Ong (7401 Ridge Blvd SA, Brooklyn, NY 11209) will be happy to make tape dubs of the many rare LPs in his collection for anyone interested. Write if interested.

Kevin Pelow (6006 Bonsels Pkwy, Toledo OH 43617) is selling a cassette of *Fame* for \$7 (includes shipping), and is looking to pick up a CD of *Star Trek: TNG* Vol. 2, Best of Both Worlds (Jones).

Roman Petrzalka (Lieblg 2/35/51, A-1222 Wien, AUSTRIA) is looking for *Making the Grade* by Poledouris (available on deleted Varèse LP only), and has to offer an LP of *The Dark Crystal* (Jones).

Shane Pitkin (PO Box 134, Brownville NY 13615) is looking for the following LPs: *The Four Faces of Jazz*, *The Impressionists*, *Happy Prince/Small One* (Herrmann & Bing Crosby), *Jason and the Argonauts* (story and music), *Musical Garland of the Seasons*, *Welles Raises Kane/Symphony No. 1* (Jerome Moross), and "Twilight Zone" Volumes 1-5 (now available on CD, but Shane is looking for the LPs). He is also looking for a 45 rpm of *Marnie* sung by Nat King Cole, and a CD of "Fantasia" (a non-soundtrack with Herrmann, probably conducting), originals or dubs fine of these.

Alex Philip (PO Box 0612, Brooklyn, NY 11240) has for sale the following used LPs for \$5 each. Suggestions for trade as alternates welcome: *Rambo III* (Scotti Bros. release with 28 min of Goldsmith score); *Grand Prix* (Jarre, MGM Records release with notes on film and Jarre, and photos); *The Wild Geese* (Budd); *Star Wars/Close Encounters* (Williams, LA Philharmonic); *Lion in Winter* (Original E Columbia release with notes on film and Barry on back cover); *Superman II* (Thorne/Williams), *Suspect* (Kamen). Alex also has an unopened cassette of the original Capitol/XDR release of *Star Trek III* for sale, and is open to any alternative offers, so do write in.

Robert Reed (142 Columbia Ave, Atlas PA 17851) has the listed soundtracks for sale at the indicated prices, plus \$2.50 shipping USA, and at cost overseas. The records are graded record first, cover second. A portion of the proceeds will be donated to the club.

<i>Apartment</i> ('60) (m) UAL 3105	ex/ex	\$16
<i>Barbarella</i> ('68) (s) DV 31098	ex/vg+	15
<i>Bible - In the Beginning</i> (s) TFS-4187	vg+/vg+	8
<i>From Russia With Love</i> ('64) (s) UAS-5114	vg+/vg+	8
<i>His Land</i> , LS-5532	sealed	5
<i>How the West Was Won</i> ('63) (m) MGM1E-5	ex/ex	7
<i>Knack</i> ('65) (s) UAS 4129	ex/ex	12
<i>Lawrence of Arabia</i> ('62) (m) Colpix 514	vg+/vg+	7
<i>Mackenna's Gold</i> ('69) (s) RCA LSP 4096	ex/vg+	7
<i>Mister Lucky</i> ('59) (m) RCA LPM 2198	ex/ex	8
<i>No Strings</i> ('62) (m) • Capitol-1195	ex/ex	8
<i>One Eyed Jacks</i> ('61) (m) Liberty LOM-16001	ex/ex	18
<i>Promises, Promises</i> ('68) (s) UAS 9902	ex/ex	6
<i>Side By Side Sondheim</i> ('77) 2LP set, RCA CBL2-1851	ex/ex	10
<i>Sophisticated Ladies</i> ('81) 2LP set, RCA CBL2-4053	ex/ex	10
<i>To Sir With Love</i> ('67) (s) Fontana SRF-67569	ex/ex	8
<i>Wild Angels</i> ('66) (s) Tower DT 5043	vg+/vg+	9

Bill Smith (4716 W 152nd St, Lawndale CA 90260) is looking for CDs of *Boy Who Could Fly* (Broughton) and *Secret of Nimh* (Goldsmith), and an LP of *Dark Crystal* (Jones). He has available for trade the original CD release of *Krull* (Horner), and LPs of *Clash of the Titans* (Rosenthal) and *Beauty and the Beast* (TV-Holdridge/Davis).

Mark Young (2420 W Raye, Seattle WA 98199) is looking for on LP: *Blow Out* (Donaggio), *Centennial* (Addison), *The Clowns* (Rota), *The Go-Between* (Legrand), *Heaven's Gate* (Mansfield), *1900* (Morricone), *Rollerball* (Previn), and *Seconds* (Goldsmith); and, on CD, *Jerry Goldsmith Suites and Themes* (Masters Film Music SRS 2003). Mark is willing to purchase any of those albums or trade tape dubs, and is looking for material on director Ken Russell (posters, lobby cards, press kits, etc) and the book *Ken Russell—An Appalling Talent* by John Baxter (London: Michael Joseph, 1973). Mark has for sale for \$8 an LP of *The Untouchables* (Morricone).

LETTER WRITING CAMPAIGN - THE BLACK HOLE

Last fall, whether by coincidence or not, a letter-writing campaign to MCA Records got *Jaws* released on CD resulted in that CD being available today. Now it is time for the next letter writing campaign to get a classic soundtrack issued on CD, in this case, the 1979 John Barry score to *The Black Hole*. Send your letters to: Harold Kliner, Special Projects, Walt Disney Records, 500 Buena Vista St, Burbank CA 91521. Here is a guideline for your letters:

- 1) **Introduction:** You are writing to get the classic 1979 John Barry score to the Disney picture *The Black Hole* released on compact disc. The score was originally released on LP on the Disney subsidiary Buena Vista Records in the US, and on Disney/Pickwick in the UK.
- 2) **Justifications:** *The Black Hole* was composed by Oscar-winning composer (it's important to mention those things) John Barry of *Dances With Wolves*, *Out of Africa*, and James Bond fame. It is historically important as the first digital soundtrack recording ever, and remains one of the most ambitious Disney projects ever undertaken.

SOUNDTRACK NEWS

Who-scores-what news: Alan Silvestri scores the new Robert Zemeckis film, *Death Becomes Her*, out in July, starring Meryl Streep, Bruce Willis, and Goldie Hawn; James Horner scores *Unlawful Entry*; Lennie Niehaus scores Clint Eastwood's *Unforgiven*, a new western with Eastwood, Gene Hackman, Morgan Freeman and Richard Harris (due August 7th); Angelo Badalamenti provides songs and score for *Twin Peaks: FireWalk with Me*, with Julee Cruise providing vocals (August); Miles Goodman wrote the score for the Frank Oz-directed Steve Martin/Goldie Hawn comedy *Housesitter* (June 12); Marcus Miller scores Eddie Murphy's summer comedy *Boomerang*; Chris Young scores *Rapid Fire*; Mark Isham scores *Cool World*; Joe Lo Duca returns to score *Army of Darkness: Evil Dead 3*. In other news, Jonathan Sheffer has conducted the scores to *Alien³* and *Batman Returns*.

Here's what's on the agendas of the following record labels; as always, information is subject to change and/or correction:

Bay Cities: Forthcoming releases for mid-late June will be: 1) Jerry Fielding Film Music 3 (limited edition of 1500, to be available exclusively from SoundTrack Album Retailers, PO Box 487, New Holland, PA 17557, phone: 717-656-0121). 2) Classical Hollywood 3 (music by Korngold, Rózsa, Moross, & Towns). 3) Hollywood Spectacular, a Miklós Rózsa compilation. 4) *The Molly Maguires* (1969 Henry Mancini score). 5) *Children of the Corn 2* (Daniel Licht).

Intrada: This label has landed their biggest project ever, the soundtrack to Disney's *Honey, I Blew Up the Kid* (Bruce Broughton), with the film due out July 17th, the soundtrack hopefully available before then. (This is Intrada's biggest undertaking ever, a potential summer blockbuster from a major studio.) In other news, *Criss Cross* (Trevor Jones) is out, with *The Vagrant* (Chris Young) and *Magdalene* (Cliff Eidelman) still scheduled for late June. Further off in the future are two CDs of Richard Band's scores to *The Arrival* and *Crash and Burn*.

Koch International: Koch's second release of classical works by film composers (the first, of Herrmann's Symphony, is reviewed in SCORE this issue) will contain: *Sinfonietta for String Orchestra* by

3) **Conclusions:** Because of the above reasons, a CD of the soundtrack is surely wanted by soundtrack collectors, etc. Sum up your letter briefly but concisely, saying how much a *Black Hole* CD is desired.

Additional tips to remember: 1) Use standard business letter format, type the letter if at all possible. If you have any professional letterhead you can use to make you look more important than you are, use it. 2) Disney will probably catch on that this is a letter writing campaign, but it's best *not* to say that you are writing just because someone told you to. 3) Don't go too long in your letter and don't change the subject, but do try to touch on all of the points outlined above. 4) Don't be nasty. Polite letters work best.

Overall, it's important that everybody write. Even if you do not particularly care about *The Black Hole*, please take a brief amount of time to write a letter, as more letter writing campaigns will be undertaken in the future, and when an item comes up that you really want, you'll want others to help write letters then.

Herrmann (1936, world premiere), *Sinfonietta for String Orchestra and Tympani* by Waxman (1955, CD Premiere), *Concerto for String Orchestra*, Op. 17 by Rózsa (1943, CD Premiere), and *Andante for String Orchestra*, Op. 22A also by Rózsa (1992, transcribed by Rózsa and C. Palmer from Quartet for Strings No. 1, Op. 22, 1950, world premiere). This CD, 3-7152-2HI, will be out on July 24th.

Milan: *Patriot Games* (James Horner) will be out on June 9th; *Prelude to a Kiss* (Howard Shore) is due out in mid-June.

MCA: *Alien³* (Elliot Goldenthal) has been pushed back to June 9th, which is when MCA will also be releasing score CDs of *Ferris Bueller's Day Off* (Silvestri) and *Fried Green Tomatoes* (Newman).

Prometheus: This European label has released CDs of *The Last Metro* (Delerue) and *China 9, Liberty 37* (Donnagio).

SLC: This Japanese label ("Soundtrack Listeners Communications"—they put out the 5 Twilight Zone TV CDs recently) will be releasing a 1000 copy limited edition CD of *Space Camp* (Williams) in late July, as well as CDs of *Bullet* (Schiffman) and *Battle of the Bulge* (Frankel).

Varèse Sarabande: *Man Trouble*, Georges Delerue's next-to-last score, will be released on June 23rd. Hans Zimmer's score to *K2* was dropped in the US only—as such, Varèse has released the Zimmer score in Europe, with the CD *probably* to be made available in the US. Varèse is close to releasing its next batch of CD Club issues, limited edition releases not available in stores, with tentative plans having 7 titles available in late June or July. (Varèse will not disclose what the titles are ahead of time, so don't ask!) If you have ever ordered from or written to Varèse you are probably on the mailing list to receive the CD Club flier, but if you want to make sure or have a new address, write to 13006 Saticoy St, North Hollywood, CA 91605. Of the last batch of CD Club issues, only *The Raggedy Man* is still available.

Warner Bros.: *Lethal Weapon 3* (Michael Kamen, Eric Clapton, & David Sanborn) is expected quite soon, while *Batman Returns* (Danny Elfman) is tentatively due out on June 30th.

COLLECTOR'S CORNER by ROBERT SMITH

This month begins a three part overview of collectable ten inch soundtrack albums. Ten inch records were the first form of "long play" albums to replace the outdated 78 RPM shells, effectively doubling or in some cases tripling the maximum playing time of the discs' previous capacity. Issued from approximately 1950 through 1953, the ten inch LPs occupy a small but significant time frame in the history of recorded music. This overview, conducted label by label, is by no means comprehensive and will emphasize only the major albums of interest to soundtrack collectors and film music enthusiasts (no original casts or movie musicals will be discussed).

A good starting place is Capitol Records, which issued two significant film music ten inch discs in the early 1950s, due for release on CD very soon. In 1950, Capitol marketed a disc entitled *Academy Award Winning Music by Max Steiner*, conducted by the composer, and including suites from *Now Voyager*, *The Informer*, and *Since You Went Away* (Capitol L250). These were re-recordings of portions of the film scores but nevertheless excellent interpretations by Steiner himself, recordings which would remain in demand and in the catalog for nearly 20 years in some form. The second Capitol ten inch LP was Alex North's landmark score to *A Streetcar Named Desire*, issued as L289, as the original soundtrack, conducted by Ray Heindorf. The LP contains over 25 minutes of music from the picture and represented one of the longest film music recordings up to that time.

"Two Inches From Greatness"

Both of these albums were phased out as the twelve long play became the format of choice in the mid 1950s. *Music By Steiner* ended up on an LP coupled with *Familiar Themes of Tchaikovsky*, and later with Grofé's *Grand Canyon Suite*, before finding its final resting place alongside North's *Streetcar* on Capitol LP P-387, in 1953. This last LP was documented to have sold on two occasions in the early 1970s for \$200 and \$500 respectively. Because of continued demand for these recordings, Capitol again returned this LP to the catalog as Angel S-36068 in 1974. As noted earlier, the release on CD of these two legendary recordings is pending and anticipated from Cloud Nine.

Another Capitol ten inch LP of interest is L453, Miklós Rózsa's *Spellbound Concerto* opposite a suite of music from *The Red House*. The *Spellbound Concerto* is performed by the Frankland State Orchestra of Numberg conducted by Erich Kloss; *The Red House* is a four movement suite which includes *Prelude*, *Screams in the Night*, *The Forest*, and *Retribution*, all conducted by the composer. L454 is another Rózsa album, coupling *Spellbound Concerto* with a suite from *Quo Vadis*, in the ten inch format.

In terms of scarcity, the Steiner themes album is probably the most difficult to find of the above ten inch LPs, and in fact was even left out of our favorite Osborne price guide, despite its worth of \$60-\$75 on the collector's market. Next, in part two we will review the mother of all labels: Decca.

-Robert Smith

ASK JAY

Rob Marsh has submitted a few questions this month for Star Trek: The Next Generation composer Jay Chattaway, with this being the column where you, the readers, can ask a professional film and TV composer any questions you might have about composing, the business, etc.

Q: If *Star Trek: The Next Generation* hit the big screen, would you want to score it?

A: A most definite yes. Scoring a Star Trek feature would certainly be high on my list of musical wishes. Being able to develop material in a long musical form and working within a budgetary framework that would permit some musical experimentation would certainly be a great experience.

Q: Of all the *Star Trek* movie composers, whose score did *Trek* the most justice?

A: This poses a difficult question. I think that overall I am partial to Jerry Goldsmith's scores. I have always admired his work. I believe all the other composers did fine work on the sequels. One must understand that there were probably directives from the directors or the producers as to what they wanted the music to be like. (Use the theme, don't use the fanfare, make it darker than the original.) These constraints are inflicted weekly on the composers who do the series, so that although it is our music, the scores are in reality our music shaped by the directors and producers. One must be aware that on most feature projects, the directors have

been intimately involved with a project for as much as two years, where we composers might get two months to conjure up all of our ideas and write them all down. The directors have a preconceived notion of what they want the music to sound like and getting inside their heads is one of the biggest challenges of scoring a film. —Jay Chattaway

Currently, both Jay Chattaway and "Friday the 13th" and "Beyond Reality" TV composer Fred Mollin are available to answer questions, with more composers hopefully being recruited in the future to shed light on various topics of the industry. So, send in your questions today, and they will be answered as soon as possible for future columns.

FILM MUSIC CONCERTS

This is a list of concerts taking place with the listed film music pieces in their programs (only a few concerts are exclusively film music). Concerts are listed by state in the US, and by country afterwards. Many thanks go to John Waxman who provides this list. If you are interested in attending a concert, contact the respective box office of the orchestra. *Concerts subject to change without notice—check for additions/updates from previous listings.*

California: June 5, 6—Pacific Symphony Orchestra, Irvine, performing *The Natural* (R. Newman) and *16 Days of Glory* (Holdridge); June 27—Pacific Symphony Orchestra, California Museum of Science & Industry, Richard Kaufman, conducting, performing *The Natural* (R. Newman), *16 Days of Glory* (Holdridge), *Gone With the Wind* Dance Montage (Steiner), and *The Bandwagon*: Dancing in the Dark (Schwartz); July 4—California Symphony Orchestra, Orinda, performing Star Trek TV Theme (Courage) and The Raiders' March (Williams); July 31—Hollywood Bowl Symphony Orchestra, Hollywood Bowl, "Hollywood Dreams 2," John Mancini, conductor, performing *Wizard of Oz* Suite (Stothart), and Tribute to Miklós Rózsa.

Colorado: July 5, 11—Colorado Springs Orchestra, Colorado Springs, performing *Dances With Wolves* Farewell, Finale, and John Dunbar Theme (Barry); July 30—Grand Junction Symphony Orchestra, Grand Junction, performing *A President's Country Medley* (Tiomkin) and *The Magnificent Seven* Suite (Bernstein).

Connecticut: June 5, 20, 26, 27—New Haven Symphony Orchestra, New Haven, performing *Intermezzo* Main Theme (Steiner/Provost), and *King Kong* (Steiner).

Illinois: July 8—Grand Park Festival, Chicago, program T.B.A.

Maryland: July 26—Baltimore Symphony Orchestra, Baltimore, performing: 1) 20th Century Fox Fanfare. 2) *Around the World in 80 Days* (Young). 3) *Tom Jones* Overture (Addison). 4) *Dr. Zhivago*: Prelude and Lara's Theme (Jarre). 5) *Taras Bulba*: Ride to Dubno (Waxman). 6) *Exodus*: Rhapsody for Cello and Orchestra (Gold). 7) *Avalon* (R. Newman). 8) *Lawrence of Arabia* Overture (Jarre). 9) Warner Bros. Fanfare (Steiner). 10) *Gone With the Wind* Dance Montage (Steiner). 11) *The Addams Family* Theme and Waltz (Mizzy/Shaiman). 12) *Psycho* Suite (Herrmann). 13) *Ghost*: End Credits (Jarre). 14) *Dances With Wolves*: Farewell and Finale (Barry). 15) *The Magnificent Seven* Overture. 16) *The Raiders' March* (Williams).

Massachusetts: July 24—Boston Symphony Orchestra & Tanglewood Festival Chorus, Tanglewood Music Festival at Lennix, with film, performing Alexander Nevsky (Prokofiev).

North Carolina: June 13—North Carolina Symphony Orchestra, Raleigh, performing *The Sons of Katie Elder* (Bernstein), *The Magnificent Seven*, *The Furies* Suite (Waxman); June 21, 23—Winston-Salem Symphony Orchestra, Winston-Salem, performing *The Wizard of Oz* Suite (Stothart) and *The Godfather* Suite (Rota); July 19—Charlotte Symphony Orchestra, Charlotte, performing *The Natural* (Newman), *Gone With the Wind* Dance Montage (Steiner), *16 Days of Glory* (Holdridge), *The High and the Mighty* (Tiomkin), *Star Trek: The Motion Picture* End Credits (Goldsmith), *The Raiders' March*, *The Bandwagon*: Dancing in the Dark (Schwartz).

Ohio: Date To Be Announced, Cincinnati Symphony Orchestra, Cincinnati, Erich Kunzel, conducting, River Band Summer Festival, performing *80 Days Around the World* Overture (Young), *Friendly Persuasion*: Three I Love (Tiomkin), and *Spartacus* Love Theme (North).

Pennsylvania: July 22—Pittsburgh Symphony Orchestra, Pittsburgh, performing *Spartacus* Main Title and Love Theme (North), *The Magnificent Seven* (Bernstein), and Tribute to David Lean (Jarre), music from *Lawrence of Arabia*, *Dr. Zhivago*, *Ryan's Daughter*, and *Passage to India*.

Texas: June 21, 27—Fort Worth Symphony Orchestra, Fort Worth, performing *A President's Country Medley* (Tiomkin), Bonanza Theme (Livingston and Evans, arranged by Rose), *The Magnificent Seven* (Bernstein), and *The Furies* Suite (Waxman).

Utah: July 19—Mormon Youth Orchestra, Salt Lake City, performing *Spartacus* (Alex North), *Sons of Katie Elder* (Bernstein), *The Magnificent Seven* (Bernstein), *Charge of the Light Brigade* (Steiner), *The Seventh Voyage of Sinbad* (Herrmann), *The Raiders' March*, and Tribute to David Lean (Jarre).

Virginia: July 31—National Symphony Orchestra, Wolftrap Central, Wolftrap, "A Symphonic Concert," with film, performing *Robin Hood* (Korngold), *Ben-Hur*, *Madame Bovary*, *Spellbound* (Rózsa), *North by Northwest*, *Citizen Kane* (Herrmann), *An American in Paris* (Gershwin), and *Gone With the Wind* (Steiner).

Washington: July 18, 26—Belvue Symphony Orchestra, Belvue, performing *Cocoon* Main Theme (Horner) and Bonanza Theme.

Wisconsin: The Wisconsin Chamber Orchestra in Madison will perform the following on the following dates: June 24—*Around the World in 80 Days* (Young); July 1—*Medal of Honor* Suite (Waxman); July 8—*The Snows of Kilimanjaro* Memory Waltz (Herrmann); July 15—*Obsession* Valse Lente (Herrmann). July 22—"Wizards and Warriors" Overture (Holdridge); July 29—*Indiana Jones and the Last Crusade* End Credits (Williams).

Germany: June 13—"Philharmonic Four," Mark Fitz-gerald, conductor, Berlin, performing *The Raiders' March* (Williams), *Wizard of Oz* Suite (Stothart), *The High and the Mighty* Suite (Tiomkin), *The Paradine Case*: Rhapsody for Piano and Orchestra (Waxman), and *Rear Window* Suite (Waxman); June 20—Bach International Violin Competition, Leipzig, performing *Carmen* Fantasie (Waxman).

England: July 17—The Philharmonia Orchestra, conducted by Kenneth Alwyn (Michael Kamen, guest conductor), "Filmharmonia '92," The Barbican Centre, London, performing: 1) *Big Country* Suite (Moross). 2) *Witness*: Building the Barn (Jarre). 3) *Far From the Madding Crowd* (Bennett). 4) *Dracula* (Bernard). 5) *The Godfather* Suite (Rota). 6) *Taras Bulba* Suite (Waxman). 7) *The Sea Hawk* (Korngold). 8) *Coastal Command* (Vaughn Williams). 9) *Dances With Wolves* Suite. 10) *Star Trek: The Motion Picture* (Goldsmith). 11) *Robin Hood: Prince of Thieves* (Kamen). 12) *Adventures of Baron Munchausen* Waltz (Kamen). 13) *Lawrence of Arabia* Overture (Jarre). 14) *The Addams Family* Theme and Waltz (Mizzy/Shaiman). [Tickets for Filmharmonia '92 are available from The Barbican Centre Box Office, Tel: 071-638-8891.] July 25—Royal Philharmonic Orchestra, Royal Festival Hall, London, Carl Davis, conductor, performing *The Alamo* (Tiomkin), *Red River* Suite (Tiomkin), *Rebecca* Suite (Waxman), and *Juarez* Overture (Korngold, European premiere).

Silent Film Music Concerts: In addition to the concerts listed here, Tom Murray has provided an extensive list of silent film music concerts, which are live piano, organ, or orchestral accompaniment to film. This list will hopefully be printed in next month's double issue—if you are interested in seeing a copy of it before next month, just write in, include return postage if possible.

Lake Tahoe Film Music Retreat: The music of one of MGM's first composers, Herbert Stothart, will be honored this summer at a three day retreat to be held at The Strawberry Lodge in South Lake Tahoe, California, August 12-14. The program will include films, lectures, and live music spanning the 20-year career of Herbert Stothart who scored such classics as *David Copperfield*, *Anna Karenina*, *The Good Earth*, *Mrs. Miniver*, and *The Wizard of Oz*. For further information call Linda Danly at (818) 509-9395.

SCORE

Contributors this month: Michelle Drayton, Jeffrey Ford, Rob Marsh, Brian McVickar, Augustinus Ong, Gary Radovich, Erik Schmiedel, Jeff Szpirglas, Eric Wemmer, Mark Younge.

Send Reviews & Responses to: ANDY DURSIN • 690 JERRY BROWN FARM RD • WAKEFIELD RI 02879 • USA

The summer season is finally here, and plenty of big new releases are beginning to hit record stores. As they come in, send in your reviews, including the following: record label & number, # of tracks and total running time, 3-digit recording code for a CD, anything specific about

the release you're reviewing (special booklet notes, extra tracks, etc) and a grade from 1-5 (5 is high, 1 is the low—and we want something in the middle, 2-4, for the general guide).

-Andy Dursin

Note new summer address above!

NEW RELEASES

Reviews of the latest Morricone score follow, along with looks at a new Koch International CD of Herrmann's Symphony, the new Krull CD, and more new releases:

City of Joy. Music by Ennio Morricone. Epic Soundtrax CD, Cassette (EK 52750). 20 tracks - 58:53 • Morricone's score for Roland Joffe's new film mirrors the film itself, well-meaning but not completely emotionally satisfying. Scored primarily with two themes and a lot of suspense music, *City of Joy* should garner Morricone another Oscar nomination and the CD gives us a generous amount of 20 tracks. Most interesting are "City of Joy," the only track with a big chorus (heard only during the End Credits) which tries to replicate the sound of *The Mission*, but comes off sounding completely out-of-synch with the rest of the score, and "The Family of the Poor," an outstanding composition played throughout the score by flutes. There are at least 8 suspense-type music tracks used to fill out the CD and both "To Calcutta" and "To Roland" create an impressive atmosphere with their Indian orchestrations, showing that Morricone still has a few new tricks up his sleeve. **3**

-Gary Radovich

The main theme begins with a chorus, voicing nondescriptly la-la-la, with an orchestra trying hard to be triumphant. Where is the great EM signature? "The Family of the Poor" and "One Night, By Chance" leave subtle and quiet residue—none of EM's usual breathless energy and pulsation. Morricone's audio-pyrotechnics are much more evident in "Godfather of the Bustee" and "Bustee Day"—both full of furious exclamations and pulsating bravura. Finally, the various Indian instruments, such as the tabla, tampana, sitar and scinai come together in the strange "To Roland." Upon overcoming lack of familiarity, "strange" could become "interesting." **2 1/2**

-Augustinus Ong

Bernard Herrmann, Symphony No.1; William Schuman, New England Triptych. Music by Bernard Herrmann and William Schuman. Koch International Classics CD (3-7135-2 HI). DDD. 7 tracks - 52:00 • A new recording by James Sedares with the Phoenix Symphony. Herrmann collectors should appreciate this CD premiere of Herrmann's only Symphony. Running 36:01, it was written in 1942, and is divided into four movements: "Maestoso—Allegro" is the opening piece, the longest, introducing the main ideas; "Scherzo" is fast-paced, like a hunt; "Andante sostenuto" is much slower; and finally, "Rondo—Finale" concludes the Symphony's ideas. The Symphony is a solid and enjoyable work, though it lacks the powerful "abrasiveness" of much of Herrmann's film music, and falls into the same give-and-take of a film versus a concert work—film music has more spontaneity, more extremes, while classical music can be developed more naturally and fully. The CD, packaged with detailed liner notes, also features William Schumann's "New England Triptych," a nice 1956 piece running 15:52. **4**

-Lukas Kendall

Krull. Music by James Horner. SCSE Limited Edition CD (SCSE-4). AAD. 16 tracks - 78:51 • This limited edition, "complete" motion picture score is easily Horner's landmark piece. Only 2000 CDs were produced, so anyone wanting a copy better order one soon. Most of the material that Horner has ever used comes from this 78-minute extravaganza, though there is also a lot of originality. Don't bother seeing the movie, as the score surpasses it by leaps and bounds. Even if you're not a fan of Horner, make an exception and buy this album. I would have given it a 5 had I not heard some of this music so many times before in so many other places. **4 1/2**

-Eric Wemmer

Despite the doctoring of liner notes to make it seem like this release contains the complete score of Krull, there is still some more material in the film that was not included here. As Eric notes, this limited edition is bound to sell out soon, so pick it up fast, at Intrada, STAR, or Footlight Records (see pages 1 & 3 for contact info). -Lukas

Where Angels Fear to Tread. Music by Rachel Portman. Virgin LP, CD, Cassette (2-92096). 15 tracks - 45:50 • This score's classically rooted theme, with its A-B-A form, constantly surprises, yet remains pleasantly familiar. If it were not for the lyrical catchiness of the main melody, the thread of which the entire musical tapestry is

woven, the overall rating would have been quite average. The main theme never undergoes any drastic transformation, other than in its basic tempo and orchestral coloring. The arrangements, so smoothly done, do not hide that the entire score simply expands on the main theme; "Lilia's Panic" serves as a perfect example. This piece makes no hint of direness or urgency in its cinematic description, precisely because there is not enough differentiation between this music and the rest, which is but a variation of the main theme. **3 1/2**

-A. Ong

John Williams Spotlight

With a spawn of excellent new releases and re-releases just out, John Williams remains one of the most popular film composers working today, if not ever. Reviews of new Williams releases are grouped together this month, highlighted by the newest release, Far and Away.

Far and Away. Music by John Williams. MCA CD, Cassette (MCAD/C-10628). 19 tracks - 67:14 • It's easy to say that John Williams has come up with yet another brilliant score, and that can surely be applied to *Far and Away*. Yet this score, arguably even better than *JFK* and *Hook*, rounds out a trilogy of recent Williams material that contains some of his finest compositions ever. Filled with rousing action music, touching but not overdone love themes and colorful Irish tracks (performed throughout the score by the Chieftians), *Far and Away* is grand Williams music, wonderfully performed and filled with the kind of thematic depth that one comes to associate with this composer. While Enya's "Book of Days" semi-rock song seems somewhat out-of-place here, this score is a must, a real winner that will undoubtedly remain a favorite among listeners for years to come. MCA's fine packaging includes notes from screenwriter Bob Dolman. **4 1/2**

-Andy Dursin

Jaws. Music by John Williams. MCA CD (MCAD-1660). AAD. 12 tracks - 34:49 • If you were to look up the definition of a classic in terms of film music, *Jaws* would be one of the first soundtracks to come up. Not only does John Williams' score contain one of the most recognizable themes in film history, but his entire score is one of the finest ever written. MCA has finally released *Jaws* on CD for the first time, and the score still holds up brilliantly today, even after so many films (and composers) have tried to copy its style. There aren't any new tracks, but the material here is simply fantastic, well-packaged by MCA with the original artwork and Spielberg commentary from 1975. A classic in every respect, and this deserves nothing but the highest grade possible. **5**

-Andy Dursin

Released on CD at the end of April with an absence of hoopla, this was perhaps the first score to garner commercial success for Williams and make him the asset he now is to any film he scores. While it is the classic, oft-imitated shark theme that this is known for, the truly great material is in the rest of the score, in the thematic, sea-faring material accompanying the chasing and hunting of the shark, such as "One Barrel Chase," which was rudely split between side A and B on the cassette. MCA's packaging is a straight re-issue of the original LP, a shame that legalities probably didn't permit anything more, though their price is right, and this has shown up for only \$11 at stores. Interesting tidbit—this CD, like the original LP, is not the original soundtrack, but a re-recording Williams conducted in 1975, expanding on some of the cues. **4 1/2**

-Lukas Kendall

Hook. Music by John Williams. Epic Soundtrax CD, Cassette (EK-48888). 17 tracks - 75:24 • No Oscar!?! What a crime! This is superb John Williams storytelling, a fantastic richly-detailed score that makes one proud to be a soundtrack collector. The transition between tracks is marvelous, and from start to finish this score is incredible. However, of the 17 tracks, there are two blemishes to this perfect score: "When You're Alone" and "We Don't Want to Grow Up," two songs sung by children, the latter being for a school play. Overlook these flaws (like you overlook Margot Kidder's poetry reading on the *Superman* soundtrack) and you've got one fantastic soundtrack, without question the best so far of the '90s. **5**

-Rob Marsh

John Williams is one of the best film composers of all-time, and this score proves he still is. Apart from the vocal selections which I didn't care for, the rest of the album was spellbinding. Of course, the main theme is the best, but the rest of the CD is superb as well, conjuring up images of Peter Pan, Captain Hook, and Tinkerbell. There isn't too much to say on this one—it's Williams style music, it's fun to listen to. Williams fans shouldn't be without it. 4 -Jeff Szpirglas

Williams was signed to write the music for a Michael Jackson "Peter Pan" musical in the mid-80's that Spielberg was to direct. Although the project fell through, a lot of Williams' material for Hook came from the songs that he wrote for that abandoned project, minus the lyrics in most cases. -Andy Dursin

JFK. Music by John Williams. Elektra CD, Cassette (961293-4). 18 tracks - 64:18 • John Williams' artistic comeback, which began in the late 1980s after several years of merely adequate soundtracks, reaches a summit with *JFK*. I have been a listener of Williams' music for a long time, so it is with no hyperbole that I deem this score one of his greatest achievements. "Arlington," which underscores a monologue by Donald Sutherland, and "The Motorcade," used during the theatrical reconstruction of the assassination, are highlights. I give the soundtrack a 4½ due to some interpolations (though good) into Williams' score and the sheer fact that this music is truly heard the best during Oliver Stone's great film. 4½ -Mark Younge

Varèse Sarabande Spotlight

The following are among the latest releases from Varèse Sarabande. Such CDs usually see good distribution, as they are distributed by MCA, but if they haven't turned up near you, they can be ordered directly from Varèse at 13006 Saticoy St, North Hollywood, CA 91605, phone: 818-764-1172. -Lukas Kendall

My Cousin Vinny. Music by Randy Edelman. Varèse Sarabande CD, Cassette (VSD/C-5364). 20 tracks - 36:16 • Randy Edelman's score for one of this year's sleeper successes is an enjoyable, light comedic score, done in the same vein as some of his other works (*Kindergarten Cop*). As Edelman implies in his liner notes, much of his score for *My Cousin Vinny* is quiet dramatic underscore—any other form of scoring would have disrupted the tone and flow of the film. Thus, not a whole lot of music was actually needed for *Vinny*, but what's here makes for pleasant (if not too memorable) listening—brief cues that will appeal mostly to those that have seen the film. Although the Travis Tritt country-rock song that opens and closes the film is left off the CD, Varèse has done an otherwise fine job, with good photos and Edelman commentary. 3 -Andy Dursin

Article 99. Music by Danny Elfman. Varèse Sarabande CD, Cassette (VSD/C-5352). 11 tracks - 34:32 • This is a first for Danny Elfman! In this, he makes more use out of the piano and flute than I can remember in any of his previous scores. He still mixes his dark, semi-cacophonous style that we all love, but more than in any of his previous works, this score has lots of true warmth and poignancy, showing that Elfman has truly expanded his horizons. With that, it looks like we can all eagerly anticipate *Batman Returns*. I have only one critical observation to make, however: Elfman seems to be a fan of super-short love themes (the one on the album is only one minute). I guess that short and sweet is the best. 3½ -Eric Wemmer

This score's hub revolves in "Mayday." Vibrant, rhythmic propulsion dominate these pieces. Away from the hub, themes no longer sustain the same rhythmic strength. "Main Title" contains too many nuances; the spectacular passages in "Mayday" are not quoted. Here, the four-note motif is just not muscular enough to successfully carry over in "Revelation" and "Love Theme." Only in "End Credits" does the four-note motif break out of its status with some vibrancy and energy. Much too little, much too late for Elfman to rescue the weak main theme. 2½ -Augustinus Ong

The Adventures of the Great Mouse Detective. Music by Henry Mancini. Varèse Sarabande CD, Cassette (VSD/C-5359). • This is another example of how animated films seem to bring out the best in film composers. With *The Adventures of the Great Mouse Detective*, composer Henry Mancini uses several action cues, a mystery-type detective theme and a quiet, poignant theme almost like a lullaby. Surprisingly, the score works well without even having viewed the film itself. However good this score may be, it pales in comparison to other animated film scores such as Goldsmith's *The Secret of NIMH* and Horner's *An American Tail*, but it is recommended in its own right. 3 -Eric Wemmer

Basic Instinct. Music by Jerry Goldsmith. Varèse Sarabande CD, Cassette (VSD/C-5360). 10 tracks - 44:28 • I had to hear this album to truly believe it—a score that almost "seduces" you? But *Basic Instinct* does just that, making it perfect for the movie. Listening to it helps one see just how well diversified maestro Goldsmith is—he really can

compose any type of music. Although I was expecting something in the way of *Total Recall*, I got something almost totally opposite, making this a soon-to-be classic score that one can enjoy without actually seeing the film itself. 4 -Eric Wemmer

Intrada Spotlight

Following are reviews of the most recent Intrada releases. They can be ordered directly from Intrada at 1488 Vallejo St, San Francisco, CA 94109, phone: 415-776-1333. -Lukas Kendall

O Pioneers! Music by Bruce Broughton. Intrada CD (MAF 7023D). 17 tracks - 43:15 • Broughton describes his score as "three basic themes and a connecting motif set essentially with the country's heartland." The music works beautifully with the movie; however, the music loses its unique identity when left on its own. Aside from the obvious pastoral images that "The Land" and "The Promise" invoke, the recurrent melodies become passive and tranquil; "The Seagull" is often dreamy and subtle. This homage to Americana does not demand deliberation; thus, it lacks a sense of purpose, even when necessary, such as in "Alexandra's Fantasy." "When Friends Marry" and the end theme "O Pioneers" recapitulate the basic themes with much sincerity and restrained emotion. Broughton has captured the flavor of Americana pioneered by Copeland. 3 -Augustinus Ong

The Great Escape. Music by Elmer Bernstein. Intrada CD (MAF 7025D). 13 tracks - 32:56 • The first CD release of Elmer Bernstein's 1963 score, this is widely renowned as a classic, though some may hardly find it contemporary...because it isn't. Most of the score is comprised of march-related material accompanying the heroic American POWs in the film, presenting an old-fashioned "we're army boys" mentality. The results, of course, are classic, and the march and its related material is developed to its fullest, while still sticking to a World War II mindset. This release presents the original recording, remarkably hiss-free considering the age of the masters (thanks to Douglass Fake, whose liner notes discuss the score and the recording). This features the kind of straight-laced action material that has since been spoofed by Bernstein in films like *Airplane!*, so let that be an indication if you want to go buy it. 4 -Lukas Kendall

Ruby. Music by John Scott. Intrada CD (MAF 7026D). 20 tracks - 47:32 • This latest offering from John Scott is a jazz-influenced score to the JFK follow-up film *Ruby*, about Jack Ruby, the man who assassinated Lee Harvey Oswald. The film didn't get the fuss that Oliver Stone's *JFK* did, which is a shame since Scott's score is rich and enjoyable. The music is performed by an orchestral ensemble with jazz-oriented overtones, moving from jazz to symphonic at various points to give a nice weight to the score. A saxophone features prominently, adding a lot of the jazzy elements. The sax sounds at times like Robert Folk's work on the early *Police Academy* films (I guess we all know where my background is, right?) but never from more than the way the sax is used to create the same sound in the melody. Like *Basic Instinct*, this is gripping from the first bars. A solid release, with nice packaging from Intrada, though some notes on the film might have helped the uninitiated. 4 -Lukas Kendall

Thunderheart. Music by James Horner. Intrada CD (MAF 7027D). 13 tracks - 44:01 • On first listening this would seem to be an irritating mess of banging synths and "ethnic" percussion overlaid with Native American moaning and Horner on piano, but after repeated listenings, the complexities of it come through. There are two sides to Horner—the rich, orchestral, and often repetitive side (*Willow*, *Krull*, etc.) and the struggling, small synth ensemble side (*Field of Dreams*, *Where the River Runs Black*, and now *Thunderheart*). Fans of Horner's orchestral persona, be warned, it isn't here, and this never takes off into any powerfully thematic material, even when it should. Once the complexities of this score are sorted out, however, it is actually interesting to listen to, and there is a theme deep down there, though not as minimalist as Horner's liner notes. Intrada's packaging is skimpy (relatively speaking), though the cover is striking. Not without merit, once accepted for what it is. 3 -Lukas Kendall

Additional New Releases

New Maurice Jarre releases are reviewed along with other material:

Jarre At Abbey Road. Music by Maurice Jarre. Milan CD (262 321). DDD. 11 tracks - 57:24 • An excellent composition of suites from some of Jarre's more recent scores, here performed by the London Philharmonic. Although most of the material has been released before, the performances here for the most part surpass the original soundtracks, with the exception of disappointing bits from *Jacob's Ladder* and *A Passage to India*. The highlight is the stunning "Georges Franju Suite," a 16-minute track that seamlessly blends themes from Jarre's early work into a piece that is simply overwhelming in its drama, power and poetry. The CD has been superbly produced, with fine notes by Christopher Palmer. 4 -Jeffrey Ford

Ryan's Daughter. Music by Maurice Jarre. Sony CD (AK 47989). AAD. 18 tracks - 53:40 • An excellent re-issue of a score that may well be one of Jarre's most out-of-control efforts. It's terrible in the context of the film, but on its own can stand as an interesting failure. The bombastic backing to David Lean's white elephant is a bizarre combination of styles that never settles into gear or makes any connection with the on-screen action, although isolated moments please. The CD has been padded with several tracks from other Jarre scores (including *Grand Prix*, the cues here being excellent although the score itself is mediocre, and *The Train*, which deserves a full CD issue). Bruce Eder's notes discuss frankly the artistic inadequacies of a score that is, for the most part, all sound and fury signifying nothing. 2½

Shining Through. Music by Michael Kamen. Milan CD, Cassette (61145-4). 12 tracks • I have heard that this movie is quite awful, but the score is one of Kamen's best. The majority of the music is suspense-action oriented, but there is a nice love theme interspersed throughout the score and is heard principally in the Main and End Titles. At times, it can be overdramatic (typical for Kamen, however) and seems to have been influenced by the scores to old detective/gangster films. There are also shades of Kamen's *Licence to Kill* present, but it hardly detracts from the music. "Kinderstrasse" is an interesting cue because it mixes a female choir with the orchestra. I think that this is one of the better scores of the year so far and is an improvement over Kamen's other recent efforts. 4

More Music From the Fall of the Roman Empire. Music by Dimitri Tiomkin. CPN/Silva Screen CD (ACN 7016). ADD. 16 tracks - 44:35 • One critic said: "After three hours of Mr. Tiomkin's music, you feel like the Roman Empire has fallen on you." Maybe so, but stridency does not necessarily mean lack of quality, and as such, this attractively packaged CD of additional cues from the score will be welcomed by many. Like Tiomkin's similar all-out effort for *Duel in the Sun*, this was not a score designed to lull people to sleep; the opening trumpet fanfares should be enough to wake up any drowsing listener. On the whole, quite enjoyable. 3½

The People Under the Stairs. Music by Don Peake & Graeme Revell. Bay Cities CD (BCD 3022). 3 tracks - 54:10 • The liner notes explain that Peake wrote much of the music, with additions by Revell. One can describe this score in many ways, but "terrifying," a common

emotion in Wes Craven film's music, does not come to mind. Made largely of melodramatic cues, the music projects nothing scary, it just functions to bring on an anxiety attack. In fact, the music collapses under its own weight of listless passages interspersed with horror-house sound effects—too many clever electronic sequences (too referential to Goldsmith's electronic *Runaway* to energize the score) and too few creative phrases. Overall, the music lacks much-needed ghouliness and claustrophobic horror. 1½

Sleepwalkers. Music by Nicolas Pike. Milan CD, Cassette (7313835616-2). 16 tracks - 47:39 • Here, the listener will not find suspenseful horror music one comes to expect from films of this genre. Minimalistic techniques employed in the orchestration render the whole score colorless; lack of adrenaline-driven music deflates any emotional impact; lack of terseness becomes a tranquilizer. One finds even the heavy rock music in "Speedster" to be ineffectual. The female vocalization with synthesizer accompaniment becomes a much-needed antidote for this listless score, that is neither frightening nor intriguing. 1½

China Cry. Music by Al Kasha and Joel Hirschhorn. Warner Bros. CD, Cassette (9 26529-2). 16 tracks - 32:57 • It is a pleasure to hear "famed" Irene Cara sing "No One But You." Despite this soft-rock tune's anachronistic placement in this film's portrayal of a Chinese woman who lived in China some thirty years ago, its melody catches attention. This catchiness is even more evident in the instrumental version of the song, and this melody makes some brief reappearances in several other tracks on the album. The themes from "Spirit in the Wind" and "No One But You" come together in "Freedom Symphony," uplifting the spirit and sweeping away despair and oppressive bondage. 3½

Point Break. Various Artists. MCA CD, Cassette (MCAD/C-10202). 10 tracks • Another rock-song soundtrack, but it's not a bad one. Most of the music fits the "surfer" theme of the movie, with songs by L.A. Guns, Ratt, etc. Some are heavy (not overwhelmingly so), some are soft, but it's mostly a type of laidback metal which is relaxing and melancholy in a sort of way. One of my only gripes with this album is the Loudhouse version of "Smoke on the Water." It should be Deep Purple's—oh, well. It's a fairly average album—not all that good, but not terrible, either. 3

SOUNDTRACK SPOTLIGHT

More soundtrack reviews of older releases are as follows:

Quest for Fire (1981). Music by Philippe Sarde. Milan CD (CD FMC-1). 14 tracks - 45:27 • Sarde's score for the Jean-Jacques Annaud film about a prehistoric tribe's discovery of fire's creation is extremely enjoyable to listen to. Even though the film has sound and some uninterrupted dialogue, it plays like a silent film where Sarde's music is an important factor in the storytelling. Some of the action cues for the attacks of the tribe are unsettling yet compelling in orchestration, consisting mostly of extra brass instruments with the orchestra. The score also includes pan and bass flute as it states the film's love theme which, to me, isn't as passionate as the rest of the score. The London Symphony and Philharmonic orchestras and the Ambrosian Singers provide a terrific reading through the digital transfer, making this Sarde's finest work of the 1980's. 4

Alex notes that all of the writing on the booklet and the CD is in French, so be warned if you don't know that language. -Andy

Extreme Prejudice (1987). Music by Jerry Goldsmith. Intrada CD, LP, Cassette (MAF 7001D). DDD. 12 tracks - 50:35 • For the soundtrack to this Walter Hill film, Jerry Goldsmith creates a spectacular mix of orchestration and digital synthesizer effects which is used in a "pop" music style. In cues like "Arrivals" and "Extreme Prejudice," electronic percussion keeps a steady beat with the large orchestra, making for riveting listening. They're like a modern counterpart to Goldsmith's main march theme from his *Capricorn One*. In "A Deal," the final cue, Goldsmith colors the track with castanets, electronic percussion and orchestra, giving it a Mexican flavor. The excellent performances of the Hungarian State Opera Orchestra and the synthesizer effects makes this Goldsmith score one of the best in the composer's career. 4½

Islands in the Stream. Music by Jerry Goldsmith. Intrada CD (RVF 6003D). 12 tracks - 51:20 • This is a 1977 Goldsmith score, and although the film was not much of a commercial success (as Goldsmith explains in his notes), this is Goldsmith's personal favorite score, and it's easy to see why. Lush, deep, beautiful music with a slight "coastal" taste to it. The use of action cues, excellently done, make this a must-have for any Goldsmith or soundtrack aficionado. 4

-Eric Wemmer

Poltergeist II: The Other Side. Music by Jerry Goldsmith. Intrada CD (RVF 6002D). DDD. 5 tracks - 30:01 • This is a powerful, melodic score that, like its predecessor, is a key element of the movie. Carol Anne's theme makes a cameo appearance along with some powerful music that depicts both good and evil and their on-going struggle. It's a quick 30 minutes, and I could have sworn there was a lot more music in the movie. Still, what's here makes for another Goldsmith masterpiece. 4

It must be noted for anyone interested in buying the Poltergeist II CD that no—read, no—End Credits music is on the album, a major mistake since the main Poltergeist theme was left off this brief CD, and that's the main reason why I purchased it! -Andy Dursin

Farewell to the King. Music by Basil Poledouris. Varese Sarabande CD, Cassette (VSD/C-5216). 18 tracks - 43:48 • A little-known film that failed, *Farewell to the King* contains a good, robust score by Poledouris. The main theme is rich in texture and sorrowful in tone, primarily featured by the string section. There are a few action tracks as well that are exciting and well orchestrated, but the cue "Training March" seems out of place. Also included is a lovely waltz, and despite being somewhat repetitious, this is an epic score nicely done by Poledouris. 3½

Mr. Destiny. Music by David Newman. Varese Sarabande CD, Cassette (VSD/C-5299). 12 tracks • It seems that David Newman hasn't had too many of his scores released, so it's a rarity to see a soundtrack with his name on it. This is a short but sweet score, in the vein of *Field of Dreams* and *The Natural*. The music is quite poignant at times and Newman's signature string passages are dominant, mixed with a few, subtle synths. 3½

Godfather Part III. Music by Carmine Coppola, original themes by Nino Rota. Columbia CD, Cassette (CK 47078). 17 tracks - 54:26 • Here's another involving, brilliant, perfect-for-the-film score for the third installment in a truly legendary movie series. All of the music is Italian-flavored, classically done, and the use of Nino Rota's themes from the previous two *Godfather* films gives the soundtrack (and the movie) a sense of continuity. The addition of Italian opera (lengthy excerpts from "Cavalleria Rusticana") in the movie and on the album makes this score a winner. 4

-Eric Wemmer

Return of the Jedi. Music by John Williams, conducted by Charles Gerhardt. RCA Red Seal CD (RCD 14748). 11 tracks - 46:20 • Do you own the original *Jedi* score, or the Gerhardt re-recording CD on RCA's Classic Film Scores series? Well, trade them in, and start looking for the out-of-print Gerhardt version on RCA Red Seal. While many may own the widely available Classic Film Scores Gerhardt version, this sounds better, the reason being that when RCA mixed *Jedi* (and the other titles in the Classic Film Scores series) in Dolby, they cut OEG out of the high ends, making it sound muddled, even though the original recordings were audiophile. So don't be fooled by cheap imitations, and try to find the RCA Red Seal version (with an X-Wing on the cover), clearly audiophile at its best. 5 -Erik Schmiedel

The RCA Red Seal edition of this recording also exists with a cover of two clashing lightsabers. Recorded in May '83, it has been considered superior to the original RSO recording of *Jedi*, conducted by Williams for the film. However, those looking for music for the Emperor, or, for some reason, the disco song "Lapti Nek" will still need to buy the original Polydor CD. Two more cues from *Jedi*, "Fight with Tie Fighters" and "Darth Vader's Death" can only be found on the Varèse Kojan recording of *The Star Wars Trilogy* (Varèse VCD 47201). -Lukas

Near Dark. Music by Tangerine Dream. Varèse Sarabande CD, LP, Cassette (VSD-47309), Silva Screen CD (FILMCD 026). 11 tracks - 44:15 • A more permanent replacement for another worn-out LP, this is definitely a good buy for fans of the masters of the synthesized film score. Uncannily capturing the fatal attraction of vampirism, the score has an underlying theme that sounds like a tragic ballad. At the same time, the horrific violence is brought to life by a strong, pulsing rhythm which is interjected with strange chords, Tangerine Dream's trademark in much of their work. 3 1/2 -Michelle Drayton

For the Term of His Natural Life. Music by Simon Walker. OneMore CD (1M1 CD1001). 20 tracks - 47:21 • Quiet desperation characterizes much of Walker's score. "Hallucination" offers fragments of the subdued "Main Title/Coming Home" theme, interspersed with sporadic fierceness and a frantic tempo. In "Lord Bellasis' Watch," the elegant main title emerges hauntingly with no hint of danger to come, and ends with unsuspected frantic activity. The rhythmic phrasing is repeated in "The Conspiracy Revealed" to its dramatic culmination. Finally, the main theme is again heard in "Sylvia and Dawes Reunited/End Titles" with forceful exclamation and resolution. 3 1/2 -Augustinus Ong

CAM CORNER by GARY RADOVICH

Gary Radovich reviews two CAM CDs, Italian releases available in the US from places like Intrada and Footlight Records (see page 1 for info):

Il Gattopardo. Music by Nino Rota. CAM CD (CSE 010). AAD. 16 tracks - 40:51 • CAM has released one of Rota's most elegant scores for the elaborate Luchino Visconti period drama of 1963. This music is 90% Rota with contributions from three other composers, including a waltz by Verdi. CAM has sequenced the CD exactly as the first Italian LP re-issue of 1979, with the dramatic score comprising the first half, followed by the source music used extensively in the ballroom scenes. Rota's score is classical in style, superbly played, and CAM's digital remastering has given the sound a spaciousness which earlier recordings have lacked. Completists will still want to keep their copies of the 1983 Varèse LP re-issue, which includes some music not appearing on this release. A great vintage score by the most important Italian film music composer. 4

Il Casanova. Music by Nino Rota, conducted by Carlo Savina. CAM CD (CSE 006). AAD. 13 tracks - 30:45 • Finally released on CD, this 1976 Fellini film score represents perhaps the masterpiece of Rota's career. I loved this music when the original CAM LP was released and it holds up marvelously on CD. Full of haunting melody and interesting orchestral/electronic/choral arrangements, *Il Casanova* is truly a comic opera, grotesque and decadent, and well worth seeking out. All 13 tracks are chock full of delightful melodies. Among the several tracks featuring vocals (some in Italian, others in German), "L'Intermezzo Della Mantide Religiosa," "L'Uccello Magico a Dresda" and "Il Duca Di Wuttenberg" provide amazing aural fireworks. The digital remastered sound, aside from a little distortion and tape hiss, is fine but the typically hapless liner notes detract. 4 1/2

MAIL BAG

This section, being where continuing debates take place on various aspects of film music, is this month used for a debate regarding reviewer objectivity. It began when Michelle Drayton graded the *Coma* soundtrack an "F" (a "I" in our current system), and writer Roger Fiegelson responded that such a review was professionally irresponsible:

Rebuttal from Michelle Drayton: I have to admit some surprise at Roger Fiegelson's scathing letter regarding my decision to award *Coma* an "F" in my review (March '92 newsletter). As far as not having professional responsibility goes, I dispute that. Professional can be defined as "expert" and that I am not, nor are many readers, but we all have a common interest and like to share our opinions with the rest. It doesn't matter if they think my favorite score is absolutely awful: it's their opinion and I will abide by that.

I still think *Coma* is one of the less notable of Goldsmith's works despite the fact that there were a couple of tracks in the score that I enjoyed hearing. And yes, as I am a big fan, I admit some degree of my personality can infringe upon my reviews. So what? I've already admitted I'm an amateur.

I do not believe that any reviewer or critic can remain totally objective and I think Mr. Fiegelson, an experienced writer (Soundtrack! magazine), is too idealistic of what he reads in SCORE which is produced by fans for fans of film music.

As a point of interest, the only motion picture soundtrack to scare me in the dark was *The Company of Wolves*; the radio broadcast of Orson Welles' *War of the Worlds* wouldn't count.

Andy responds: Although a good deal of the material here in SCORE is indeed compiled from reader submissions, we'd like to think that all those that send in reviews put their particular biases aside and try to review all scores objectively. If you think a score is really awful, try to find something in that score that's positive even though you (personally) may detest it. I don't happen to care all that much for the *Coma* score personally, but the film didn't require the kind of lyrical or particularly thematic music that Goldsmith is usually noted for. Goldsmith's score works in the film, and is a success on that level, whether it works on the album or not. Even though Michelle may feel that it's "one of the less notable of Goldsmith's works," it certainly doesn't deserve an "F." (Michelle even mentions that "there were a couple of tracks in the score that I enjoyed hearing"—does that really warrant an "F" or a 1 on our new rating sys-

tem?) What's great about editing SCORE every month for me is receiving reviews from soundtrack fans who, although they may not be deemed as "professional" reviewers, usually contribute objective reviews with constructive criticism. That's what we're aiming for in SCORE, and do hope that all of you take that into consideration when you review any score by any composer for any type of movie. That's what we've come to expect from our readers each month, and what we'll continue to expect from you in the future.

Lukas responds: While the newsletter was initially conceived as a "by fans, for fans" publication, and remains a public service in that respect by allowing anyone to express his or her opinions in it, it has become far more widespread than it was in the beginning, and is read by soundtrack composers, producers, and scholars, as well as collectors and fans. As such, it is asked of all contributors to try and assume a professional attitude, not just to go about labeling what's good and what's not, but to objectively describe soundtracks for the benefits of others, as well as present insights and subjective opinions when necessary. It has taken a long time to develop the tone and content of the reviews into a useful, informative, and hopefully insightful format, and there is still a long way to go. We try to keep everybody on the same objective wavelength to make the reviews work as a whole, and usually new writers get the hang of things in a month or two. (Please understand if your reviews need editing or rewording.) Remember, if you are interested in contributing reviews to SCORE, feel free to do so of whatever soundtracks you wish (though reviews of rare and obscure material are encouraged), and try to follow the style and length of the reviews already here. Send your reviews to Andy, and they will appear as soon as possible.

Unless anyone has anything remarkably insightful to say, this debate is considered closed so we don't all end up screaming at each other.

NEXT MONTH: As mentioned earlier, next month's issue will be double-sized—as such, we'll finally have plenty of room to entertain everybody's thoughts on all topics, so send your comments in. We'd especially like everyone to try and answer the following question:

"Is film music getting better or worse?"

A fairly open-ended question, true—do what you can with it. Please respond to Andy by June 20th, if possible, though all responses received at any time will be published at one point or another.